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#### A Letter about Richard Wagner.

[We translate the following from the Leipzig *Neue Zeitschrift für Musik*. In placing it at the disposal of that journal, by request, the writer, ROBERT FRANZ, states that it is a portion of a private letter to a well-known poet.]

\*\*\*\*\* You write me about the Opera and about what you call "demoniacal" music. I answer both in one breath, while I tell you about—Richard Wagner.

And first a confession, which from the lips of a musician must sound almost comical. A short time since I had not heard a note of Wagner, and my prepossession was founded merely upon a glance into the score of the *Tannhäuser*. There everything to the eye was so confused and long-winded, no working together, mere disconnected musical monologue, . . . . I was agonized; for although universal suffrage is an integral part of the rational constitution in the musical republic, yet here as everywhere else it presupposes decent common sense. Men and notes are then only veritable and self-governing republicans, when they support the *whole* and do not with steadfast satisfaction ogle themselves or with

forth-putting egoism strive to erect a separate planetary system.—So I shared the aversion of nearly all my brother artists to the two-fold rebel, and made it a matter of conscience to cross myself devoutly at the mention of the name of Wagner, put on a long face and say to myself with pharisaical unction: "Lord, I thank thee," &c. Chance, rather than desire, put into my hands his book, *Kunstwerk der Zukunft* ("The Art of the Future.") To my great surprise I gained from this work the conviction that the composer must have a good sum of clear and orderly ideas in his head, and that he could undertake absolutely nothing, that would not be justifiable from some higher stand-point.

Liszt was so kind as to invite me to Weimar, and assured me beforehand that the *Lohengrin* would more than compensate me for the journey. The "Art of the Future," together with that adventurous score, had put me in a state of great excitement; but it needed that to entice me so far to an opera. You know that I am as fond of your art as of my own, and will readily comprehend that I am principled against all that has heretofore been called Opera. If I listened to the music, the action would escape me; if I attended to the latter, I lost too much of the former, and indeed lost altogether the words which formed the substratum of the tones!—in short I could make no unity out of it, and carried only fragmentary impressions into it. This disinclination of mine not only extended to Meyerbeer and Flotow, but my heresy touched even Mozart (*on the stage*, observe,) as well as the rest of them. At last I accustomed myself to the thought that my means of judging in regard to stage matters must be very limited;—a suspicion, which gained in probability, when I took into account the lively interest of many, with whom I fully harmonized in all the other cardinal points. Still I adhered firmly to the proposition, that the Opera fritters the poetry to shreds and dismembers the music by the dialogue and other fine things. But after *Lohengrin*, I shall have to view it differently. From the first bar I was in the midst of it, and soon stood in such active reciprocity with what was passing on the stage and in the orchestra, that throughout the whole representation I imagined myself in fact a fellow singer and actor with the rest. How irksome is the frivolity of the French *manner*, which now rules our stage, compared with such deep and noble conception! To be sure, the latter pre-

supposes something, which our present theatre public appears almost to have lost,—namely *abandon* and free sympathetic play of feeling,—a moral process, without which all intelligent understanding of Art is out of the question.

But don't believe that I have become an enthusiast over night. On the contrary I regard the matter very calmly, and shall withhold my blame as little as my praise. . . .

Wagner's opera is a whole, and therefore only enjoyable and understandable *as represented*. Other opera music is suited also to the concert room. Mozart, for instance, is comprehensible to me in his full worth *only* there;—whereas to separate Wagner's music from his poem would be, so to speak, complete annihilation. Hence the impression which the score of *Tannhäuser* made upon me. I had not, in my prejudice against everything called opera, supposed it possible that the music could so mould and subordinate itself to the action, without merging itself entirely. In *Lohengrin* it seems merely to introduce lights and shadows into the picture, merely to adorn emotions and scenes, to render them clear and transparent; it only gives to the effect of the action a longer reach, and extends it to those nerves, which otherwise would have had no part in the enjoyment, and so draws the *whole* man into the magic circle. It never enters its head to expatiate on its own account, or to move in the forms of a traditional or scholastic cut; it accompanies the development of the poem, breathes into it the tender or conjures up the stormy, fills out, recedes or becomes prominent, as there may be necessity. But always you are in the midst of an elaborate, fully justified whole.

But if we view it now from the stand-point of a purely musical criticism, and not as a ramified and complex organism, of which a part only rests upon tones, we find indeed a remarkable poverty. Only a few essential motives mark the musical connection; these are held fast from one end of the opera to the other, and we always see them emerge and turn up again, just when a chaos threatens and when all seems going wilfully to pieces. What is offered you besides these fundamental bodies, seems, taken by itself alone, a disconnected mass, whose centre of gravity resides not in the vocal, but the instrumental music. But do not for the world suppose that these are regular instrumental movements, after the patterns that have become fixed since Beethoven. With Wagner they rest upon pure

sonority, upon the reflex movements of tone. Herein he is great, here the most assiduous studies evidently have borne marvellous fruit. It is a true fable-world, a true rainbow of tones. Unheard of combinations of sound, but throughout of a beauty incomparable. The entire introduction to *Lohengrin* is a fairy element, and one can hardly, even with the critical spectacles on nose, avoid a state of ecstasy and transport. The nerves vibrate, but how?!!

Now upon these tone-combinations, for which I purposely avoid using the fixed idea of "chords," the vocal melody is set. It is kept in peculiar, I might say, in strange intervals, and is almost exclusively in Recitative. Only in rare cases, where a powerful effect absolutely demands it, it rises to an *Arioso*, which naturally, since the stimulant has not been abused, cannot fail of its effect.—It is hard to conceive how the singers can impress upon their memory such apparently ungracious forms of melody; and yet they assure me that, as soon as they once get hold of it, every note stands as if chiselled in the head. Note this; it speaks for your theory, for the natural fundamental bass, and the "demoniacal" formation of accords of which you speak.—For the rest, the music goes with the thoughts to be expressed through thick and thin. The modulation observes no traditional rules, no familiar form; it is entirely dithyrambic: a full chord of C major, and close upon it a D major, is an every-day occurrence. Of symmetrically constructed rhythmic figures there is nothing to be found; one crowds the other forward, restlessly and without perceptible goal. . . . . And in spite of these licenses and monstrosities, always the alone right, the indispensably necessary for the time, is hit. Comprehend it, he who can! While with Meyerbeer the refinement is shamefully paraded, here it always works merely in a completing, mediating function, and helps, in spite of its exquisite form, to finish off the whole with charming, naive grace. I was not once disagreeably affected in the whole course of the performance; on the contrary, the feeling never for a moment left me, that I was in the presence of a grand creation, strong in the consciousness of its title. Whether it were the charm of absolute novelty, or what else, I can name only a very few productions, which have thrilled me so as a whole (*ganz aus dem Vollen*), so "demoniacally," to use your word again, as *Lohengrin*.

And the public? It listened eagerly, devoutly, deeply moved and spell-bound, as if it felt the might of a sonorous stream, flowing towards it out of the heart of the world. Another palpable proof that men, be they ever so *blasé*, feel instinctively and grow believing, so soon as anything is offered them out of the mysterious and yet clear-running fountain of eternal nature. This is in fact the might of the primal energy, of the "demoniacal element," which the world's pettifoggish wisdom, unable, as you say, to tell what to make of it, is always ready enough to pronounce demoniacal in the evil sense. . . . .

Do you think now that I have come completely over to your view? Do you think that I am convinced with you, that Music in the immediate Future is to undergo a noble expansion? As a handmaid, renouncing its independent estate, yes;—but as exercising its ancient, just right, no! For a thrifty future of the "Art of the Future," in my humble opinion, in spite of Richard Wag-

ner, there can be little hope. He, at once poet and composer, to whom all the labor and all the victory belongs, cannot be seduced into a rivalry with himself; so he lets music be music and he makes an—opera. But what he thereby proves most strikingly is, the poverty of musical invention in our time. He is so penetrated with the misery of the present state of Art, that he makes no conscience of magnifying it.

You have here shortly and concisely my view about Opera and "demoniacal" music, or music resting only upon natural laws of sound. It claims, of course, only the weight of an individual view. Wagner, through his two-fold endowment, is the only man who could create an opera, which in its fundamental conditions is an integral work of Art. Whoever would follow Wagner's tone-tracks and their wind-harp system, without the inborn, genial feeling of the right and necessary, must do sensible injury to himself, and if he be a setter of the fashion, to the Art. Wagner is a—remarkable phenomenon, a thoroughly genial, self-justifying nature; but imitators will still be imitators, and as such will never know how to take home to themselves the ancient truth:

Quod licet Jovi, non licet bovi.

ROBERT FRANZ.

#### ACOUSTIC ARCHITECTURE.

REPLY TO "C.'s" VIEW.

MR. EDITOR:—I feel unwilling to inflict more upon your readers on the subject of Acoustic Architecture, but as "C." in his communication to the *Journal* of the 12th ultimo, has assailed some of my principal points, I crave the indulgence of sufficient space in your columns for a brief reply, promising with this to end the discussion, for the present, so far as I am concerned.

"C." begins by saying that "the desideratum for good acoustic construction evidently being to preserve and equally distribute, with the least possible loss either in purity or force, the primary sound, the aim must be to select such a figure for the plan as shall contain the greatest number of seats within the limits fixed at the extreme of sufficient hearing."

But I deny at the outset that this object at all follows as a logical sequence from the premises laid down in the paragraph just quoted. Nor is this the aim, the principal aim, of a good acoustic construction; but rather the Architecture should be such, that the audience we seek to accommodate shall sufficiently hear the sounds which are presented to them, with distinctness and accuracy, and in all possible purity of tone. And it is important to bear in mind that we dealt with musical sounds only, to the legitimate effect of which intensity is but a secondary consideration. The isacoustic curve of Mr. Scott Russell and others, has reference to articulate sounds, and must be regarded when it is the object to seat as many as possible within reach of the clear articulation of the human voice, which when moderately exerted, as we have before said (p. 66), will, under ordinary circumstances, be distinctly audible at a distance of ninety-two feet in front of the speaker and seventy-five feet on each side, declining in strength behind him so as not to be sufficiently heard at much more than thirty feet. These restrictions will apply to buildings intended for the exhibition of the Opera and the Drama, in which, as a part of the performances are conducted in

the speaking voice, it will not do to transcend the bounds above named, and practically even these are found too great. With musical tones, however, and with the powers of the human voice when exercised in song, such narrow limits are not required.

Since, then, it was no part of our purpose to provide such figure for a plan as could seat the greatest number of persons, within the limits fixed for the natural expansion of the human voice, in the ordinary efforts of articulate speech, and as we do not recognize the greatest intensity or amount of noise, as a principal element in producing the best musical effect, what "C." says on these points will go for nothing in the present discussion. But "C." also denies or objects to some of the doctrines and principles advanced, as the basis of our opinions in what shall constitute the kind of structure best suited for musical effect; and demurs both to the materials we would employ, and to the parallelogram shape. Let us consider candidly the nature of his objections, and test the superiority of the changes he would propose.

First, as to Reverberation, which we claimed should be regarded practically as distinct from direct reflection and echo; and grounded our reasoning upon the analogous action of Sound with Light under similar circumstances. As to the truth of this doctrine of light, to which "C." objects, that must be a matter of discussion between him and Herschell, in whose *Essay on Light*, in the *Encyclopedia Metropolitana*, may be found the paragraph in question. We are accountable only for finding its analogy in the phenomena of sound, in like conditions. That Reverberation does, in some way, differ from direct reflection or echo; is advocated by Mr. Scott Russell, whom "C." has quoted as authority in one or two instances. As we have explained on a previous page, we are somewhat at variance with Mr. Russell in our views as to the precise nature of this difference. In support of our position, on this point, we still consider the instances adduced, in the series of papers before published, as sufficient for our purpose, at least till a more satisfactory explanation is offered.

In the second place, "C." asserts that "there can be no Resonance from a body not in actual contact with that producing the original sounds;" and he would, speciously, make our own words lead to this conclusion. But let us not be misunderstood here. We spoke indeed of Resonance in contradistinction from reverberation and reflection or echo, with which we believe it has been very generally confounded, and said it was in effect synchronous with the original sound,—synchronous as compared with the interval of time that must always elapse in the case of direct reflection. "If the sound," continues "C.," "is conveyed for no matter how minute a distance by the air, and then given out again by another body, this is a case of echo and nothing else." Whence, then, the answering tone from the strings of a Piano when certain notes are sounded in its vicinity. Here the strings are put in actual vibration, as may be perceived by the eye; and yet the only medium of communication, between the vibrating string and the original sounding body, was the intervening air. The experiments of M. Savart on the sonorous vibrations of solids, are interesting, in this connection, and to our mind conclusive, as showing the nature of reso-

nance and how the original sound is thereby intensified, whether the resonant body is in actual contact with that producing the primary sound or not.\* A ready illustration may be obtained by singing a note in the vicinity of a large drinking glass, and in the still more familiar experiment of speaking inside the mouth of a barrel. In both these cases the solid materials are put in vibration, and impart a peculiar quality as well as intensity to the tone. Instances are on record where glasses have been broken, in this way, by a powerful voice. It is but a repetition of these experiments, on a larger scale, whenever a musical sound is uttered within the walls of an apartment. To satisfy oneself that the vibrations are thus communicated, in a well-constructed music room, it is only necessary to place the hand upon the walls, during the performance of a symphony or chorus, and they may be felt.

Next, in reference to the capacity of an apartment designed for musical effect; and, here, as to the problem being "so to adjust the proportions and size that the sound shall be powerful enough to reach the audience on its direct passage, and yet weak enough not to return to them from the walls and ceiling;" it is, in the nature of things, impracticable, and deserves only to be mentioned in one sentence to be dismissed in the next. We have before stated that the space limited by the curve of equal hearing applied only to the ordinary efforts of the speaking voice, not to the expansion of a musical tone, though of the same original intensity. "C." is not able to comprehend how a sound, after it leaves the instrument, should be developed by anything that could happen to it on its further passage. How we are fully to account for this phenomenon we do not pretend to say, but of the fact no one who will listen to a band of indifferent performers in the open air, of a summer's evening, first in close proximity to the players and then at a distance, can fail to be convinced. And what is true of a combination of sounds, as in the case just mentioned, is also true in regard to a single musical tone, which is in itself complex, being composed of the fundamental note and its harmonic adjuncts. The tones of a Cremona violin, which were not conspicuous in the rank and file of the orchestra, have been observed to stand out with peculiar prominence and beauty as the hearer receded to a distance. It is the test of a good organ to throw out its sounds with fulness and opulence into the body of a church, though on a near approach its tones may be meagre and thin. It is thus that sounds, musical sounds in space, are developed (we cannot better express our meaning than by this word,) as a rare painting, which, on near inspection, appears crude and unrefined, will ripen into harmony and just proportions when viewed at the requisite distance.

As to Materials, "C." advocates the use of walls composed of solid masonry, and for the Shape he rejects the parallelogram, in favor of some figure bounded by curved lines. His argument for walls of masonry in preference to wood, or the ordinary plastering upon lathing placed against brick or stone, is that the former are least absorbent and thus a better preventive against loss of sound: yet he afterwards says, "Probably the only advantage of walls, so far as sound is

concerned, lies in the prevention of currents of air." Now from this latter view, it would seem of little moment in what the materials of such walls consist, if so be they are wind-tight; but this is evidently not his sober opinion. We admit that a solid reflecting surface is required in rear of the orchestra, and so intended to be understood in our previous essay, but for other parts we reject the employment of absolute masonry, for the very reason for which "C." would adopt them, viz. their effect in preventing the due absorption of sound—those disturbing secondary sounds which can be productive only of mischief in every musical performance. "C." himself practically allows this, for in a subsequent paragraph, he would provide for the escape of the obnoxious sounds he has once imprisoned in solid walls, not in the manner suggested by us, which in its design is "very clumsy," and to him suggestive "of the ancient Chinese method of roasting pig, as related by Charles Lamb," but by providing, by means of transepts or otherwise, a free exit for the sound as soon as it has accomplished its task; or "by covering the walls and ceiling with an absorbent surface." But it seems to us, his first method for accomplishing this is far more a deliberate contrivance to waste the sound than that which he condemns in us, besides involving a vast amount of needless expense. It is one of the merits of the parallelogram shape, that its corners, as "C." admits, are in themselves aids in destroying this injurious excess of noise, while, at the same time, their space is available for seating the audience. As to his other plan, that of providing for the necessary absorption by covering the walls and ceiling with absorbent materials, it is only a method of arriving at the same results by a longer process. How much better, (more architectural we might say,) to provide as far as possible, for these acoustic requirements in the construction of the walls themselves, than to be obliged afterwards to conceal and mar their beauty by awkward appliances of this nature. Even with the figure and materials we have adopted, there is need of upholstery to complete the silencing of all disturbing after-sounds; though it then suffices to employ it in its appropriate position, upon the floors and seats.

"C." cites, in support of his preference for solid materials, two instances, in which churches deficient in acoustic effect, were said to be much improved by removing the furring, and plastering the walls directly upon the brick; and in favor of a curvilinear shape, the Salle Barthelemy in Paris, in form "an elongated oval, bounded on all sides, ceiling, walls and stage, by curved lines," which, "he is informed from the spot, leaves nothing to be desired in point of acoustic effect." So have we, too, heard of instances, in which distinct hearing has been promoted in churches, by the removal of the lathing and plastering from the walls and ceiling; but it was where a perfectly smooth surface was, by this means, exchanged for a rough and uneven one, and the improvement might justly be attributed to the impediments to reverberation, thus provided by the projecting joists and timbers that were left. This was the case at the National School, mentioned by Dr. Reid, in which the plaster of the ceiling was removed and the ceiling joists left, and by which the excessive noise that formerly prevailed was reduced; the roof as it was thus left was composed wholly of wood. And as to the Paris

Concert Room, (to say nothing of the questionable nature of the testimony adduced in its favor,) it may be offset by the case of the New Chamber of Deputies in that city, which, on the authority of the Rt. Hon. J. W. Croker, in his evidence before the House of Commons Committee, appointed in 1833, is sadly defective in its acoustic qualities. This room is semi-circular, with a chord line of ninety-six feet, and is covered with a flatly domed ceiling. Said Mr. Croker, in respect to this apartment, "Being doubtful whether it was not some defect in my own hearing, I made inquiries of several members, who confirmed my opinions of its being a very bad hearing House." He also makes similar complaints of the Irish House of Commons, which is a circle of about fifty-five feet, surmounted by a high spherical dome.

But we have already prolonged this discussion much more than we at first intended. Further thought and investigation of the subject has not inclined us materially to modify the opinions advanced in a former essay, though we would carefully disclaim all pretensions to infallibility in the positions we have endeavored to maintain. The principles on which an acoustic architecture must rest are too imperfectly known, at present, to allow of absolute certainty in the prediction of practical results. It is an inquiry that urgently demands the attention of scientific minds,—one whose importance, we think, cannot well be over-rated.

Says an eminent British writer, on this point: "Were it made the subject of special investigation in the construction of all public buildings, our orators would no longer be exhausted, to the extent they frequently now are, in the mechanical endeavors they are compelled to make, in addressing even the most silent and listening assembly; nor would the audience, in their turn, be wearied with an exhausting attention, in their anxiety to catch the verbal expression of the speaker. It would soon be apparent that a clamorous, prolonged reverberation differs from an equal and sustained purity of intonation, by as much as the noise of the breakers, that continually vex the unequal shore, is unlike the sound of the vast tidal wave that comes in quiet dignity from the ocean." And, if thus in reference to the eloquence of the speaking voice, much more with the solemn teachings of the universal Art Divine.

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THE PLAIN PROSE OF THE MATTER. The editor of the Chicago Tribune writes from New York to his readers, quite enthusiastically about the privilege he has enjoyed of being present at the Sontag opera. But it appears, from the following passage, that he saw some things not intended for the audience.

Every one acquainted with music is familiar with the touching airs of Lucia. Now to hear Sontag sing those airs with all the surroundings in harmony with the music and the story, Badi-ali's magnificent bass as the consort, is an experience to be remembered. The effect of it too, is, it seems to me, happy and healthy on one's soul. But of this abstract question I have not time to speak. However, lest one should get too highly wrought up by music, drama and scenic power combined, an occasional insight is given into the real life that underlies the artificial. For example, last night, in the most exciting scene where Edgardo comes in upon the wedding party, when the music is all tumult and the stage all disorder, when Lucia is supplicating her lover for

\* Vide the Memoirs of M. Savart to the Royal Academy of Science of Paris, published in the *Annales de Chimie*; also Art. Sound in *Encyc. Metrop.*, for copious extracts.



restoration and her brother is swearing vengeance, and the tutor is trying to pacify, and the bridegroom is wanting to kill somebody, and the drums and trumpets and trombones of the orchestra are piling up the agony, and the chorus of 30 are swelling the grand outburst of tumultuous yet most accordant sound, Edgardo's state of mind leads him to throw away his sword. Now this sword ought to fall so that the concealed prompter can reach it and get it out of the way that nobody be hurt, but it *doesn't*. Thereupon the brother (Badiali) sees the failure, and in his presence of a towering passion strides across the stage and hits the word a kick, which brings it within reach of the outstretched arm of the prompter, who forthwith removes it, at which brilliant achievement of Badiali's some of the fair chorus, who ought to be full of tears and alarm, giggle, and—the play goes on. This reminds me of Grisi's famous trick by which to get some stimulant during one of her exhausting scenes. The play required her to kneel down to a mound and press her face to it in a paroxysm of sorrow. This mound was so made that a mug could be presented from beneath, and while Grisi in an agony of grief is prostrate upon the mound, she manages in a quiet way to take one good long pull of porter, and refreshed in voice and spirit goes on with the song. "She wipeth her mouth and saith, I have done no wickedness"—and she had'nt.

(From the *Traveller* of Feb. 18th.)

### The New Tremont Temple.

(Concluded.)

Back from the street, and under the principal hall, is a lesser hall, which is to be called the ΜΕΙΟΝΑΟΝ—pronounced *mi-o-na-on*) from two Greek words, *μειον*—*meion*—(less, smaller.) and *ναον*—*naon*—(temple) Lesser Temple. This hall is 72 feet long by 52 wide, and about 25½ high, with a gallery at one end, furnished with a nice organ, built into a recess constructed for the purpose. This is a neat and most attractive little temple, admirably adapted to the use of a small congregation on the Sabbath, and for lectures and concerts during the week. It is to be lighted in the same manner as the large Temple. It is accessible directly by both side entrances. There is an ante-room and closet adjoining this room.

In front of this hall, on the same level, is the vestry, already referred to; and in front of this, there is to be another hall, or a series of basement rooms, about 10½ feet high, light and dry, directly under the stores, and running across the entire front of the building.

We have now taken a rapid survey of the whole building, with its commodious public and private rooms. It is obvious on the most superficial observation, that great architectural skill and ingenuity have been employed in planning this immense structure; and equal practical knowledge displayed in adapting it to its various uses; and it seems to combine almost as many conveniences as it is possible for such a structure to have. The architect is Mr. William Washburn, well known for his skill in planning and adapting buildings to their particular uses. He has been assisted, no doubt, very materially, by the long practical experience of the Trustees of the Temple and of Mr. Hayes, the efficient Superintendent.

The materials and workmanship of the building appear to be of the best kind. Externally, though by no means so graceful and beautiful a structure as was the old Temple, the new building will be imposing, if not elegant, in its general appearance. It is to be covered with a dark mastic, similar to that on the Revere House, and is to have a heavy cornice surmounted by an appropriate balustrade.

The entire cost of this immense building, including two organs, the heating apparatus, gas fixtures, seats, cushions, and all the fittings of the public and private rooms, will not vary much from \$100,000. For the payment of this, the entire property is to be holden and managed by trustees, though the land alone is considered sufficient to cancel the debt. It is, however, a part of the original design of those engaged in this enterprise, to make the net income of the building gradually

sink the whole debt, and leave the property clear for religious and charitable uses. And from the experience of eight years, the trustees feel justified in counting confidently on this result. Under the old regime the income of the building was gradually sinking the debt, having in eight years verified calculations made at the opening of the building under its present managers. And though the debt is now considerably larger than at first, yet the superiority of the present building over the old one is such as will bring in more than a proportional income. The rents of the four stores and the offices and private rooms—of which enough are already leased to good tenants for from two to ten years to secure an income of about \$4000 annually—the rents of these will probably be sufficient to pay the interest on the entire debt; and the income of the two halls will probably be sufficient to pay all the expenses of taking care of the building, and leave a balance of some \$4000 annually to apply to the sinking fund. Should these results be realized, the whole debt will be extinguished in 18 years, as will be readily seen by those disposed to make the needful figures; for the first five years will give \$22,548 to the sinking fund; the second five years will yield \$30,171; the third, \$40,377; and the next three years will give \$40,515—which will be considerably more than sufficient for the payment of the entire debt.

After the extinguishment of the debt, the annual net income of the property, which will probably not fall short of 10,000, must, according to the trust deed by which it is held, be devoted, one half at least, to the moral and physical benefit of the poor of the city of Boston, and the other portion to missionary and other religious and benevolent purposes.

The enterprise, therefore, it will be seen, is of a strictly benevolent and Christian character. No pecuniary benefit will accrue to any individual from the complete success of the undertaking, for the entire property is held in trust for the above mentioned specific purposes; and for the care of it the trustees receive no pecuniary recompense whatever.

When the building is freed of debt the property is to be held for, or may then be transferred by the present trustees or their successors in office, to "The Tremont Street Baptist Church," on condition, First, that said church remains a sound Calvinistic Baptist Church; or to a minority of said church, reorganized into a church, should the majority become unsound; and Secondly, that said church maintains public worship on the Sabbath, with free seats—to be held by them in trust for the purpose specified. The only pecuniary benefit that the church can derive from this trust will be the use of the hall, vestry, and other necessary accommodations for church purposes, rent free. They are not allowed to touch a dollar of the income of the property for the support of their minister, or for ordinary church expenses; but the whole income, after paying for necessary repairs, care of the building, warming, lighting, &c., is to be devoted to missionary or other religious or benevolent purposes.

The Tremont Temple enterprise, it will be thus seen, is not a private speculation; nor even a denominational enterprise. It is an undertaking, the success of which may contribute materially to the moral and physical benefit of the poor of our city, and to the advancement of the cause of missions at home and abroad. It deserves, therefore, and should receive, the hearty approval and good wishes of all who feel an interest in such benevolent and Christian designs.

We are happy to be able to add, that the building in all its various parts, is now so nearly completed, that it can probably be occupied, throughout, by the first of May.

[From Hogarth's Memoirs of the Musical Drama.]

### French Opera Composers.

III. CATEL—BERTON—LA SUEUR.

Among the French composers who flourished at the beginning of the present century, Catel was one of the most distinguished. His principal

opera is *Semiramis*, produced in 1803. His music is pure, elegant, and melodious. Along with him may be classed Berton and Le Sueur, who possessed similar merit, and a similar degree of reputation. The works of these composers are no longer performed.

### IV. BOIELDIEU.

Boieldieu, who was their contemporary, has obtained a much greater and more lasting popularity. He began to be known as a dramatic composer about the year 1800, when his reputation was established by *Le Calife de Bagdad*, an opera which is still a favorite with the French public. He has since produced a great number of operas, of which *Jean de Paris*, *Beniowski*, *Ma Tante Aurore*, *Le Petit Chapelon*, *La Dame Blanche*, and *Les Deux Nuits*, appear to be the most popular. He died in 1834, in the sixty-fourth year of his age.

Two of his operas, *Jean de Paris* and *La Dame Blanche*, have been successfully performed on the English stage. The latter is the best of Boieldieu's compositions. The drama, which is written by Scribe, is founded on Scott's *Monastery*, though the story is so altered, that little of the original remains but the names of some of the characters. Like the generality of Scribe's pieces, it is written with spirit, and well calculated for the production of musical effects. The music was composed in 1825, after an interval of many years, during which it was supposed that Boieldieu had retired from the field, and was no longer disposed to contend with younger aspirants to fame. But it appears that, during that period, he had not been inattentive to the progress of music, and, in particular, to the increasing influence of the German school: for *La Dame Blanche* is characterised by a greater solidity of style, both in the concerted pieces and in the instrumental accompaniments, than is to be found in his previous operas.

### V. HEROLD.

Herold, a young composer of genius, whose career was closed by an untimely death, distinguished himself by two operas; *Marie*, produced in 1826, and *Zampa*, in 1831. The latter is a work of merit, and gained great popularity. The subject of the drama bears a close resemblance to that of *Don Giovanni*. The hero, *Zampa*, is a libertine, who, after a course of wickedness, is at last dragged to the infernal regions by the statue of a betrayed mistress, on whose marble finger he has, in a moment of levity and bravado, placed a ring. This catastrophe must have cost the composer no small difficulty to avoid coming into collision with Mozart; but he succeeded in treating the subject with considerable originality. *Zampa* appeared in an English dress at one of our theatres; but it was poorly got up and performed, and, consequently, had little success.

For Dwight's Journal of Music.

### Anecdote of Cherubini.

MR. EDITOR:—I can add a *Coda* to the anecdote about the spicy answer of Cherubini to Bonaparte, mentioned in the article on Cherubini in last Saturday's Journal. But first, by way of tribute to the memory of this truly great man, allow me to say that the close of the article: "and his soul rose up to heaven, to keep her seat by the side of Bach, Handel, Mozart, Haydn and Beethoven," expresses the feeling, not only of Hogarth, but of all who are able to appreciate the intrinsic merit of his works. Spohr, himself one of the greatest composers, spoke of Cherubini, if I remember rightly, as far back as thirty years ago, with almost veneration. He said that he felt quite excited when in the street of Cherubini's residence, while on his way to pay him a visit. But *revenons a nos moutons*, as the *grande monarque* used to say:—Bonaparte, as Hogarth justly remarks, "with the vindictive littleness, &c." (which, *en passant*, I will say, was also shown to

the brave Höfer), never would allow the Cross of Honor to Cherubini, though freely given to composers of far inferior merit. Soon after the restoration, Louis XVIII, who was a man of refined taste, learned with surprise this gross neglect; and in order to make up for it, with, as a Frenchman would say, a *sauce piquant*, the cross was presented to Cherubini in the following manner. The President of the Conservatoire issued a notice, by order of the King, to all the professors to be in attendance on an appointed day and hour in the hall of the Conservatoire. When assembled, he said, "Gentlemen, I am ordered by his Majesty to present the order of the *Legion of Honor* to the professor among you whom you unanimously consider the most meritorious." Instantly there was one outburst:—"Cherubini, bini! Cherubini! Cherubini!"

Yours truly,

WM. KEYZER.

P. S. By the way, Cherubini, in the latter part of his long life, composed a set of three Quartets for two violins, tenor, and violoncello, the only quartets he ever composed; they are as pleasing as they are purely classical, and I believe entirely unknown in this country. The Mendelssohn Quintette Club would do well to bring them out.

For Dwight's Journal of Music.

### From my Diary. No. XIX.

NEW YORK, Feb. 21. Perhaps it is taking too much for granted to suppose others feel as much interest in the history and progress of celebrated musical works as I do. However, here is a notice of a concert of the Philharmonic Society of London, on the 6th of April, 1829, which commences thus—the first piece being Beethoven's 7th Symphony—"The Symphony in A is, we hardly need remind our readers, that of which we published the lovely movement in A minor in our first volume, and we have often subsequently spoken of the whole. We shall certainly never become reconciled to either the first or last movements of this, both being full of asperities, and almost unbearably whimsical."

Feb. 22d. To what wisdom we shall finally attain if we continue learning at this rate! Discovered at little Jullien's concert this evening that this high sounding string of French words,

GRANDE SYMPHONIE TRIOMPHALE AU MEMOIRE DE WASHINGTON, means nothing more nor less, in plain unvarnished English, than

YANKEE DOODLE BEDEVILLED!

(Massy on us!)

## Fine Arts.

### Massachusetts Academy of Fine Arts.

#### THIRD ARTICLE.

C. L. ELLIOTT has acquired the reputation of being the most felicitous painter of portraits in the country. Well may New York be proud of him, for there he is ranked by many with Gilbert Stuart, in regard to the facility with which he overcomes the difficulties belonging to his branch of the fine arts. We are scarcely prepared to say we think him fully the equal of Stuart in beauty and richness of flesh-tint, for in that particular he was hardly ever surpassed even by Rubens, and there was a dignity and simplicity about the slightest effort of Stuart which few have ever equalled.

Elliot often approaches him in his appreciation of character, while his delicate and graceful pencilling is almost unrivalled. His portrait of David Austen, No. 66, shows this; the drawing and character are admirable. It possesses the truthful air of the man and is a living person of flesh and blood. The coloring is fresh and real,

the whole treatment artistic. The portraits No. 1 and 15, though graceful and pleasing, are not quite equal to the first as works of art.

P. P. DUGGAN sends a sketch after the celebrated picture by COUTURE, called the "Orgies Romaines," or the "Decadence of the Romans." The original picture is in the gallery of the Luxembourg palace in Paris and made the reputation of Couture. This was the first great success of the artist and one he had been toiling for years to achieve. It gave him rank at once among the greatest painters of the age. The broad and noble manner he assumed in this work remind one of the great masters, particularly of the grand simplicity of Paul Veronese. The eclat given to the name of Couture by this picture, made his *atelier* the rage at once in Paris, and many students from this country have learned to appreciate an elevated standard of art through his counsels.

BOUTELLE, of New York, is an artist of much versatility of talent. One rarely sees two of his works possessing the same characteristics. He has a lively imagination, and with that careful study of the details of nature so necessary to every artist, he will attain a high rank. No. 33, by this artist is called "The Good Shepherd." It is a fine composition and a very pleasant picture, but reminds one strongly of Cole. It was no doubt painted under the influence of that master's works.

From Philadelphia we have three pictures. ROTHERMEL's picture No. 12, entitled "The Laborer's Vision of the Future," has already been described. It is a large attractive picture, and the allegory is well expressed. It is painted with a free, dashing hand, showing this artist to be a master of the material part of his art. We think the tone of the picture too crude and cold to be agreeable to the eye.

The large landscape, No. 55, is by WILLIAMS. The composition and arrangement of lines in this picture are really fine and bring back forcibly souvenirs of the old masters. But here admiration must end, for the treatment and exaggerated color destroy all these grand impressions. The eye is wearied with the monotonous tones of purple and red.

No. 56 is by WEBER. It is a pleasing little picture, but it is hardly fair to judge of his merits by so unimportant a work; for he is highly esteemed in Philadelphia.

Among the numerous works from the studios of our own artists, the beautiful copy after Rembrandt, by HOIT, arrests strongly the attention. Too much could scarcely be said of the masterly manner in which he has reproduced, as it were, a *chef-d'œuvre* of this great master of *chiaro-scuro*. The spirit of Rembrandt seems to live again, for he has caught not only the magical effect but the manner of the original. No artist could have preserved more faithfully the breadth of manner and beautiful tone that pervades this noble picture.

Would that Boston possessed more reproductions of such valuable works!

HEALY exhibits four portraits, all of them possessing more or less of that grace and spirit which distinguish his productions.

His Webster is one of the best of the many pictures of the great statesman. The eye is flashing and brilliant, the whole air noble.

The portrait of President Pierce is highly expressive. The eyes are keen and thoughtful, the general appearance intelligent, agreeable and pleasant.

THOMAS HICKS's full-length portrait of the ex-mayor of Detroit has excited great enthusiasm in that city, and been complimented by resolutions in a public meeting. It is time that artists should share these honors, as well as politicians. C.

## Dwight's Journal of Music.

BOSTON, MARCH 5, 1853.

### RICHARD WAGNER.

CONCLUDING ARTICLE.\*

We have seen that the great peculiarity in Wagner's manner of constructing an opera, springs from his theory that the word-verse or poetry always implies and suggests a melody of its own; that the vocal melody therefore must strictly conform itself to the words, without rounding itself off into the usual melodic forms, repeats, &c, and, as to modulation, with an entire independence of any prevailing key-note, but floating freely and vaguely as it were in a universal key. Hence the most striking feature is the substitution of perpetual Recitative for regular forms of melody.

But the verse implies likewise the harmony, in Wagner's theory. It exists however in the thought, the conception only, of the poet; it is the musician's task to make it palpable to sense. Here comes in the first use of the Orchestra, the infinitely expressive organ of harmony.

Other symphonic aids, as the usual vocal masses, in the shape of *ensembles*, concerted pieces, &c., are almost abolished in the "Drama of the Future." Wagner will have no room in his drama for any individuals of so subordinate a relation to the whole, that they may be used for mere polyphonic musical effect, in enriching and harmonizing the melody of the principal person. *Lohengrin* has no such *ensembles*; and if sometimes all the principal characters sing at once, it is only where some general excitement pervades all the actors in the scene, in which case the principals merge their individuality into the general chorus.

The chorus, too, as *hitherto understood*, must disappear. Wagner thinks the chorus can have no vital and convincing effect in the drama, unless it parts with its promiscuous *mass* character, and resolves itself into distinct and characteristic individualities, each in its own way complicated in the motives and actions of the piece. In *Lohengrin* the secondary characters are exceedingly numerous; but the chorus never enters without a necessity, and then becomes intimately part and parcel of the action. Gratuitous parade of chorus is strictly avoided; it nowhere spreads itself out *en masse*, but always appears as a union of distinct individuals. This has led Wagner to compose his choruses with peculiar richness. Most of them he treats as double choruses, and seldom writes them for less than six voices, each with its own characteristic movement. By novel combinations of voices, too, (such as making the first tenor sing *falsetto* in unison with the alto; and among other things by the introduction of a chorus of *four basses*;) he is said to have brought out a harmonious coloring such as has been only possible to the most refined orchestral compositions.

Having thus far provided for a vivid musical translation to the senses of the audience of what the poet has expressed in words, it next remains to the musician to convey what to the poet was *inexpressible*, what may be supposed to be going on *inwardly* in the thoughts and feelings of the actors. Here again, as the great organ of utter-

\* See Nos. IX. X. and XXI. of this volume.

ance for the *unspeakable*, comes in the Orchestra,—the orchestra in all its modern development, as used by Berlioz. So far the orchestra has simply sounded out the harmony that was *immanent* in the rhythm of the verse; now it quits this subordinate function to move in its native domain of pure instrumental music. Is this inconsistent with his first postulate, on which we have before seen that he bases his entire reform: namely, that music alone, without poetry, is incompetent to any positive artistic creation? Observe, he is careful here to state, that by a *pure* he does not mean an *absolute*, self-satisfying instrumental music, but one which proceeds from the poet's design and helps purely out of its own resources to realize that.

Now the first of these *inexpressible* things, so far as the poet is concerned, is *gesture*. Wagner says: "The musician has the power, by means of the orchestra, of communicating this gesture to the sense of hearing, as it announces itself to the eye." But he means, not the gestures of an individual, but "the many-voiced gesture, so to say, which springs out of the characteristic relation of many individuals, and so rises, to the highest pitch of complexity and variety." So too, all the moods and excitements, solemn or mirthful, that pervade an assemblage, can be expressed in the music; and even the physiognomy of all the natural surroundings may be sketched in a sort of *tone-painting*, which, however ludicrous in pure instrumental music, serves a legitimate purpose in the drama.

The orchestra does not content itself with this. It also "betrays to us all the thoughts concealed in the most secret folds of the heart of the acting persons, and lays bare their inmost springs of action." Let an example show how the musician is to *motivate* actions, or supply them with motives.

Every one who has heard Weber's *Freyshütz*, remembers the scene in the "Wolf's Glen," and how when Max has long wavered and debated whether to descend into the magic ring or not, the orchestra suddenly touches the melody of the jesting chorus out of the first act, whereupon Max with swift resolve, determines to brave all terrors and springs in. Here the determining motive with Max is the recollection of the railery he has before experienced; and it is the orchestra which indicates the motive with a few notes, where the poet had no other means at his command. Wagner employs this principle of reminiscence, in the orchestra, also purely for the audience's sake, and where the reminiscence is not supposed to arise in the mind of the acting person.

Equally prominent among his means of expression is the element of expectation, presentiment, foreboding,—what the Germans call *Ahnung*. He requires the poet to keep the hearer's anticipation on the stretch for something marvelous and extraordinary. Here again no language is so powerful as that of instrumental music. "The orchestra has to express our anticipations (*Ahnungen*) in passages of the drama, where action and gesticulation are at rest and the melodic speech of the actor is entirely silent,—where the drama is preparing itself out of as yet unexpressed and inward moods and feelings." Especially in the overture, the preludes to the several acts and scenes, and before particularly striking events and appearances;—then "the actual appearance steps in before us as the *justified presentiment*."

These melodies of anticipation and of reminiscence, re-occurring here and there as musical motives in the different scenes, form points of support and resting places in the uninterrupted course of the drama. A critic, from whom we have borrowed many hints, likens them to little barks in which we steer securely through the

ever-flowing waves of the harmony. They also lend organic unity to the musical form of a drama, which otherwise in its abundance of recitative, and unbounded liberty of modulation, must seem very rambling and indefinite.

Such are the main points of information, which we have been able to glean, both from Wagner's "*Opera and Drama*," and from German critics, respecting the peculiar operatic theory and practice of this much lauded, much depreciated radical in Art, as in all things, who so excites the interest and divides the opinions of all music-loving Germany. For a clearer notion of the character of his last and most characteristic opera, the *Lohengrin*, as we cannot speak from any actual knowledge of his music, we refer the reader to the letter on our first page, by ROBERT FRANZ, the admirable composer of songs,—a man of genius, and of sincere, thoughtful insight in these matters, in whom LISZT is so much interested that he is about to do by him as he did by CHOPIN, prepare a memoir of him for the world.

#### Otto Dresel's Fifth and Last Soiree.

Here were much to talk about, if words could only bear the least proportion to such musical experience as we would fain report. Such a programme and such a performance, taken whether as a whole or in each particular, is not within the memory of concert-goers here in Boston. Our musical host trebled his hospitality and gave us his friends JAELL and SCHARFENBERG besides himself. The meeting in this way of three such admirable pianists, three such artists, dedicating their skill to the interpretation of the best of music, to choice and unfamiliar works of Bach and Beethoven and Hummel, was an occasion that could not fail to fill the little "upper chamber," as some have humorously called it, with the best kind of audience.

1. Each item of the programme was an *event*. And not by any means a common or an inconsiderable event was the prefacing of the other selections with an original Trio (for piano, violin and 'cello), which had fire and strength and beauty and originality enough to hold the audience in charmed attention throughout four long movements, even after such trios as we have been used exclusively to hear. We think most of the company were taken by surprise; nothing in times past has prepared us to expect much from the announcement by a concert-giver of an original composition. And if Mr. DRESEL yields the palm of facile and effective execution (which by the way he never claimed) to JAELL and others, he has here more than made good his title to the character of artist and musician in the most worthy sense, by the production of a work in a form in which mediocrity could have no disguise, and in which success is as surely genuine as it is in this day very rare;—a work which had the honor of Mendelssohn's own correcting hand, and of which we had heard Mr. D.'s brother artists here say: "There has been no such Trio written these last six years." Doubtless there were some staunch worshippers of Haydn and Mozart (who take in Beethoven also, just by way of *coda*), who could not find great pleasure in a thing so "modern." But no one could deny that it contained *ideas*—themes interesting, characteristic, happily contrasted, opening novel surprises as often as theme or countertheme, or episode occurred in each of the several movements; nor that these various *motives* were strongly and logically worked through and knit into the unity of a fair whole; nor that there was everywhere a

faultless beauty of musical form, everything coming round and out again just right without relapsing into common-place endings. The first movement (*Allegro Appassionato*) and the last (*Allegro con fuoco*), exhibited the most fire and sustained vigor, kindred to each other as the first and last movements should be, and yet with as much inspiration in the last as in the first. The Adagio was full of beauty and deep sentiment, in its sombre modulations sometimes quite Beethovenish. The Scherzo was perhaps more common and fantasia-like in its light and swift *arpeggios*; but exquisitely graceful, refined and sunshiny in its delicate playfulness, if not amounting to humor; while the trio thereof was decidedly interesting. The whole involved much difficult execution, and the composer gave not only a distinct but eloquent rendering of his own thoughts. Messrs. SCHULTZE and BERGMANN did sympathetic justice to the string parts.

2. From the newest to the oldest;—yet to the audience literally new, while in quality it has the perennial newness and freshness of genius. The Concerto of SEBASTIAN BACH, for three pianos, with string quartet accompaniment,—this was really the great feature of the evening. This work has been much played in Germany of late years; and it is the piece in which Mendelssohn once, in London, distinguished himself to such advantage over Moscheles and Thalberg, by the remarkable cadence which he extemporized, after each had by previous understanding essayed the like at points indicated in the preceding movements; that remarkable triumph has become a tradition in London. Our three pianists attempted no such flights, but adhered to the written text. This Concerto was only for the first time published in 1845, and owes its origin, it is said, to the fact that the father wished to exercise his two oldest sons, W. Friedemann and C. Ph. Emanuel, in all sorts of delivery. Friedemann left the paternal house and went to Dresden in 1733, at the age of twenty-three; Emanuel went to Berlin in 1738, at the age of twenty-four. Hence it is presumed that this Concerto was composed before 1733, and in the most brilliant period of the grand old master's creative activity. The editor of the score directs by way of preface that: "The string accompaniments should be kept subdued and delicate; the three pianos must be of equal strength and excellence, but all the better for a little variety in coloring of tone. The three players must wholly lay aside the more *modern* style of playing, never raise the dampers, but carry their parts through with sobriety, delicacy and in strict time. Neither one must wish to be prominent above his fellows, since they all three have equal right, and there are only a few passages more for the first piano. The hammering and lifeless mode of playing, now-a-days sometimes esteemed *Bach-ish*, must be utterly avoided; for the old pianists (harpichordists) sang upon their instruments and delivered the music with warmth, nay with inspiration, and yet *con discrezione*,—or with modesty, as they used to call it."

We think we may say that these conditions were on Wednesday evening pretty nearly fulfilled. JAELL took the first piano, his by right of almost unlimited facility of execution; and his was most distinctly heard, as a matter of course, being the highest part and having more of the expansion and ornamental part of the melody; yet that the second and third, SCHARFENBERG



and DRESEL, were not wanting, was evident from the perfect unity with which all moved together, and from the general breadth and fullness of tone, especially where the vigorous and noble themes so often ran in unison. The pianos were three of Chickering's newest (not exactly equal, the first being of seven, the others of six octaves,—but either of them a "Grand" compared with anything that old Bach's boys had to play on;) all of beautiful and refined tone, and great evenness throughout, surpassing even those esteemed his best before his manufactory was destroyed by fire; indeed these new instruments seem to have come out tried and purified, as it were, from "the refiner's fire." The accompaniments, by Messrs. Schultze, and Meissel, (violin,) Meyer (viola) and Bergmann and Balcke (cello and contra-basso on one part,) were delicately and neatly given, though it was difficult to subdue the piercing violin tones fully to the standard of the pianos. Of the music itself what shall we say? Let no one henceforth talk of Bach as dry and learned; for here every movement was full of charm and humanity and poetry and wisdom,—in a word of genius, of the most sound and wholesome and harmonious. With no pretention, none of the modern straining for effect, no curious episodes or strange modulations, how the mingling strains of melody flowed on like a full, clear, limpid river, as if from an exhaustless source, yet with no waste, and to an unwavering goal! The neatness, the transparency, the easy continuous on-flow of the music, so large and strong in the first movement, were perfectly refreshing to the sense and satisfying to the soul; here was "no nonsense," and no stupid gravity in the avoidance thereof. It realized the most loving traditions of Bach. The second movement, in the six-eight Siciliano rhythm, opens with the daintiest, and most delicately piquant style of melody that could be imagined,—sweet and full of sensibility and poetry, however,—and soon proves its right to be dainty, by melting and running away in a right hearty, frank and affectionately cheerful stream of melody, until the pause, filled by the airy little cadence from Jaell's flying fingers, and the good old-fashioned, orthodox Adagio half-close, leading at once into the Allegro Fugue; of course Bach could not get through without that; and how beautiful the theme of that fugue! how gracefully passed about, till its outline, everywhere reflected in the mingling currents of the instruments, had that unity in variety that you see in the wavy surface of the full mountain brook descending to the plain and spreading swiftly yet composedly along over the motley, fairy pebbles and mosses. Every now and then there seemed to be little momentary breaks, where one part after another would nimbly shoot across in a spray of soft and rapid little demi-semi-quavers,—and so merrily and swimmingly on to the end, which seems the outlet into wider and still waters.

3. Beethoven's Sonata-duo, in F, one of his most fascinating, clear, and perfect compositions, with its lovely Allegro, its profound Adagio, its absolutely witty little Scherzo, and Rondo worthy to conclude the whole, was finely played by DRESEL and SCHULTZE,—indeed, the violin of the latter seemed particularly expressive. This was, not without reason, in the opinion of many, the gem of the evening, and ended the first part.

4. Part II. opened with some piano solos, played by Mr. DRESEL, with his characteristic nicety of expression. These were an *Etude*, in A flat, by Chopin, the *Marcia Funebre* from the Sonata by the same, unspeakably solemn in the main movement, and tenderly pathetic in the trio; and an animated, fairy kind of Waltz, by Stephen Heller, one of the most poetic of the new pianists.

5. Finally the Septet, by Hummel, the most delightful, fresh and genial composition that we remember to have heard by that master. This gave full scope to the clean, firm, even and unflagging execution of that conscientious classical pianist, Mr. SCHARFENBERG. As a mere piano-forte performance, it was the grand achievement of the evening; the modest, manly, quiet certainty with which the difficult and long continu-

ous passages were carried through, with the precision of clockwork, and yet with truest appreciation of all that sought expression in the music, mingled respect with pleasure in the audience. The accompaniments (for flute, oboe, horn, viola, violoncello, and double-bass,) played by members of the "Germania Society," blended in with a most grateful warmth of coloring; some of those effects from Herr Küstenmacher's horn, (especially in that passage of the trio to the Scherzo, where its mellow monotone, sounding on, as if rescuing the last chord from dying into silence, leads back the theme and sets all the instruments at work with it again,) were quite enchanting. The Septet was a luxurious feast of tones.

So was indeed the entire concert. And looking back upon it, one of the most interesting features was the marked, yet harmonious contrast of the three pianists. DRESEL, nervous, fastidious, self-exacting, critical, anxiously loyal to an artistic ideal, caring mainly for the music and the master's thought, and despising all parade of mere performance, somewhat moody withal, and with a touch of genius in him;—JAEHL, happy as the day is long, plump-full of music to his fingers ends, revelling in unbounded faculty of execution, able and happy to interpret (and always with true and characteristic, as well as polished, elegant expression) the works of all sorts of masters,—a sort of young Rossini, or Alboni of the piano;—and SCHARFENBERG, the quietest, and most balanced of the three, with less of genius than the first, less of child-like exuberance of strength and nervous energy than the second, yet more of the sound and practical *morale* of a substantial artist, perhaps, than either. He is the natural middle of the group; and all are large and genuine enough to meet like brothers on the common ground of Art. The contrast in their styles of playing is in correspondence with the characters and faces of the men. Jaell has a touch unrivalled for limpid purity and roundness of tone, never shows a painful sign of exertion, and marches smilingly through all the difficult music that anybody ever wrote, as through a perpetual banquet hall. Dresel is as unlike this as possible; his nervous manner, as if in close mortal conflict with difficulties, his crisp, *staccato*, critically nice touch, his sacrifice of literalities and common readings to carefully refined, characteristic conceptions of an author or a tempo, his tendency to be himself the poet in his readings of the great tone-poets,—all this charms the like-minded and wins upon the thoughtful, but is apt to prepossess unfavorably those who look most to externals, or who regard a pianist more with reference to his instrument and the right humoring thereof, or his public and the right humoring thereof also, than they do with main reference to musical expression. He does not pretend to the character of a great executant and many times would rather see Jaell ride some *cheval-de-bataille* of a favorite master, than to mount the hard-mouthed Pegasus himself. Scharfenberg, like a sound, loyal artist, renders all his music with unblemished accuracy, and manly absence of all nonsense and all weakness. We may think it a privilege to have heard them all. Would that this fortunate conjunction of good stars might longer last!

Had we room, we should have much to say in regret of the close of this choice series of Chamber Concerts. The *gusto* with which the audience has enjoyed them seems to give us a certain right to look out, some happy day or other, for more of the same sort.

#### Musical Intelligence.

CONCERTS. To-night the GERMANIANS give us the "Pastoral Symphony"; JAEHL will play a *Capriccio* by Mendelssohn; Miss ANNA STONE will sing *Bel raggio* from "Semiramide," and "On mighty pens," from the "Creation"; to which add Unso, overtures, &c., &c. There is an *extra* rehearsal this afternoon.

To-morrow night "Judas Maccabæus" will be performed again, probably for the last time, by the HANDEL AND HAYDN SOCIETY.

Public Rehearsals, of the GERMANIA and MUSICAL FUND Societies, on Wednesday and Friday afternoons next week.

On Saturday afternoon of next week, ALFRED JAEHL has a benefit at the hands of the GERMANIANS, in an *extra* rehearsal. And on the same evening (March 12) BEETHOVEN'S CHORAL SYMPHONY will be repeated. This will be a concert by itself and not count as one of the subscription nights. We commend to those who wish to hear this great work understandingly, that they furnish themselves with copies of the Programme by R. Wagner, translated in No. 18 of the present volume of this Journal. We have plenty of them on hand.—By the way, this symphony is *not* (as one of the papers stated) the piano-forte *Fantasia* with chorus, that was got up here some years since by Mr. Hatton!

Mr. Phillips, father of Miss ADELALDE, is in town and makes excellent report of her studies under Garcia.

CHICKERING'S PIANOS. It will be seen by the card below, that our friend has gathered his forces about him again, since the disastrous fire, and is emphatically on hand. He is now turning out square pianos at the rate of fifteen a week, and will very soon increase the rate to twenty-five. He has over two hundred orders to supply. The new instruments are singularly beautiful in tone and action; happy the person who gets one of the instruments that we saw in his new ware-room a few days since,—or those, for instance, that we heard at Dresel's Concert! New "Grands" will be making their appearance in due time.

MME. SONTAG, it is now announced, will open in opera at the Howard Athenæum, late in April.

SOUTH BOSTON. Mr. Editor:—The second concert by the UNION MUSICAL INSTITUTE gave great satisfaction. The performances of the Quintette Club require no commendation.

The Choruses by the INSTITUTE were given with fine effect. A *nocturne* for four hands, by Mr. Peralbeu and Master Peralbeu, called forth great applause.—For one so young, Master P. is a wonderful performer and bids fair as an artist.

Several Songs and Duets were very creditably sung. Mr. WM. GARRETT sang *Vivace*, from Bellini, in a manner which would do credit to some of our noted operatic performers. But the gem of the evening was the Cavatina from Rossini by Mrs. GARRETT, which was rapturously encored, showing much good taste in the audience and a high appreciation of this talented and estimable lady, who by her modest and unassuming manner, wins golden opinions, no less than by the richness and clearness of her voice and skill in her profession. Whatever she undertakes she does well.

On Thursday evening, Feb. 24-h, the Institute was assisted by an array of rare talent, in Mr. Alfred Jaell, Wm. Garrett, and the Mendelssohn Quintette Club; Messrs. Edwin Tilden as pianist, and Theophilus Stover as conductor, performed their duties admirably, quite like veterans in the service. The fine voice of Mrs. Garrett was missed on the third Concert, and we regretted that a severe cold prevented her attendance.

Between the first and second parts, the President, William Eaton, Esq., called the attention of the audience to the announcement of Mr. and Mrs. Garrett, for a Concert two weeks from Wednesday Evening.

NEW YORK. . . . SONTAG has now sung 23 nights in opera. Linda been her latest form of attraction. It seems we credited a false report in regard to her leaving off during Lent.

ALBONI, we learn by the *Tribune*, has struck a league with MAX MARETZKE, and, with his whole troupe, (Stefallone, Bertucca-Maretzke, Salvi, Marini, Beneventano, &c.) is to commence an opera season at Niblo's about the 1st of next month. Rovere will be retained.

PAUL JULIEN announces that, before leaving the country, he will give one concert in each of our principal cities.

PHILADELPHIA. . . . ALBONI and GOTTSCHALK have been sharing the public enthusiasm this week. Miss CAROLINE LEHMANN, too, sang at a Philharmonic Concert on Wednesday Evening.

#### JONAS CHICKERING,

RESPECTFULLY gives notice to his friends and the public that, having recovered from the late disastrous effects produced by the destruction of his factory, he is now ready to receive orders for PIANOS, which he promises to execute with as much faithfulness and promptitude as heretofore.

379 Washington Street, Boston.  
Mar. 5.

#### SPECIAL NOTICE.

#### NEW YORK NORMAL MUSICAL INSTITUTE.

GENTLEMEN and LADIES, who design attending the first term of the NEW YORK NORMAL MUSICAL INSTITUTE, and who wish to have board procured for them, are requested to give early notice to that effect. This will be necessary, in order to secure suitable accommodations; especially, as there is prospect of a large class.

Applications have been made by some who desire to attend the courses of lectures and other class exercises of the Institute, omitting the private lessons embraced in the full course. Notice is therefore given that the price of a ticket admitting the holder to all the lectures and class exercises, will be twenty-five dollars. Including the course of private lessons, the price is fifty dollars.

The term commences on MONDAY, APRIL 25th, 1853, and continues three months, during which time daily lectures and instruction will be given in the various departments of music, the design being to furnish thorough instruction, and especially to qualify teachers of music.

The assistance of THOMAS HASTINGS, Esq., and other eminent musicians has been secured.

Circulars containing further particulars may be obtained on application to MASON BROTHERS, (late Mason & Law,) 23 Park Row, New York.

LOWELL MASON.  
GEORGE F. ROOT.  
WM. B. BRADBURY.

Mar. 5. tf

#### The Germania Musical Society

WILL GIVE AN

EXTRA PUBLIC REHEARSAL,  
This Afternoon, March 5th,  
AT THE BOSTON MUSIC HALL.

All Wednesday Tickets will be admitted.

Doors open at 1½; Rehearsal to commence at 3 o'clock.

**Eighth Subscription Concert**  
OF THE  
**GERMANIA MUSICAL SOCIETY,**  
TO TAKE PLACE  
AT THE BOSTON MUSIC HALL,  
ON SATURDAY EVENING, MARCH 5, 1853,  
ASSISTED BY  
**MISS ANNA STONE, CAMILLA URSO and**  
**ALFRED JAEHL.**

## PROGRAMME.

## Part I.

1. Grand Sinfonie Pastorale, No. 6, Op. 68, F major, Beethoven.  
I. Allegro ma non Troppo.  
II. Andante molto moto.  
III. Allegro.  
IV. Allegro Furioso.—Allegretto.
2. Capriccio Brillant, Op. 22, for Piano, with full Orchestral accompaniment,..... Mendelssohn.  
Performed by ALFRED JAEHL.
3. Cavatina, "Bel raggio,"..... Rossini.  
Miss ANNA STONE.
4. Fantasia on Themes from "Lucia,"..... Alard.  
Performed by CAMILLA URSO.

## Part II.

5. Jubel Overture,..... Weber.
6. Fantasia for Piano, "Sonnambula,"..... Thalberg.  
Performed by ALFRED JAEHL.
7. Romanza from L'Eclair, for Horn and Flute,..... Halevy.
8. Aria, from the Creation—"On mighty pens,"..... Haydn.  
Miss ANNA STONE.
9. Overture, "Le Serment, (by request),"..... Auber.

Single Tickets, 50 cents each, to be had at the Music Stores and Hotels, also at the door on the evening of the Concert.  
Doors open at 6½; Concert commences at 7½ o'clock.

The GERMANIA MUSICAL SOCIETY would respectfully announce a MUSICAL FESTIVAL on Saturday Evening, March 12th, at this Hall, on which occasion they will again perform **Beethoven's Ninth Symphony**, assisted by the **HANDEL and HAYDN SOCIETY**.

## HANDEL and HAYDN Society.

The approbation bestowed upon the performances of the Society this season, with the requests for repetition by subscribers and other friends, induce the Government to announce for the only evening at their present disposal,

## HANDEL'S ORATORIO OF

**JUDAS MACCABAEUS,**  
On Sunday Evening, March 6,  
AT THE BOSTON MUSIC HALL,

## ASSISTED BY

Miss ANNA STONE, Mrs. EMMA A. WENTWORTH, Miss HAYWARD, Mr. E. HAMILTON, Mr. J. LOW, Mr. C. H. WEBB, Mr. S. S. CLEMENT,

## and the

## GERMANIA MUSICAL SOCIETY.

Conductor,.....Mr. CARL BERGMANN.  
Organist and Pianist,.....Mr. F. F. MÜLLER.

Doors open at 6½; Concert to commence at 7½ o'clock.  
Tickets at 50 cents each, may be obtained on Friday and Saturday at the Music Stores of Messrs. Wade, Ditson and Reed, and of the Secretary; on Sunday at the Tremont and Revere, Bromfield and United States Hotels, and at the two offices of the Hall on the evening of performance.

J. L. FAIRBANKS, SECRETARY.

### Alfred Jaehl's Benefit.

**THE GERMANIA MUSICAL SOCIETY**  
Beg to announce an  
**EXTRA GRAND PUBLIC REHEARSAL,**  
For the Benefit of  
**ALFRED JAEHL,**

On Saturday Afternoon, March 12th, at 3 o'clock,

AT THE  
BOSTON MUSIC HALL.

## ASSISTED BY

**A LADY VOCALIST and CAMILLA URSO.**

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Positively no admission on our Wednesday Tickets.

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Sig. G. can be consulted free upon any musical subject, daily, from 12 to 2, at Mr. Hews's Piano Manufactory, No. 365 Washington street, where terms and time for classes may be known.

Orders or notes for Sig. G. may be addressed to him at G. P. Reed & Co.'s Music Store, 17 Tremont Row, and at Oliver Ditson's, 115 Washington street. Feb. 5.

Edward L. Balch,

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Feb. 26. tf

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Feb 26

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